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**A COMPARATIVE ANALYSIS OF TRANSLATION STRATEGIES IN THE  
TURKISH TRANSLATION OF SONGS IN WALT DISNEY'S ANIMATED  
MUSICAL MOVIES: "HERCULES" AND "FROZEN"<sup>1</sup>**

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**ABSTRACT**

With the expansion of communication in the globalised world, translation has gained importance all over the world. Books, articles, magazines have been translated for over years. A new field in translation is the song translation. The aim of this study is to analyze translation strategies that are applied in the translation process of songs in Walt Disney's Animated Musical Movies; namely "Hercules" (1997) and "Frozen" (2013) into Turkish within the framework of Skopos Theory. From each movie, 2 songs were selected. The names of the songs are *The Gospel Truth 1* and *Zero to Hero* from "Hercules", *Love is an Open Door* and *For the First Time Forever* from "Frozen". The study focuses on the translation strategies based on Peter Low's strategies (2005); translation, adaptation and replacement. The study is based on a descriptive qualitative research. The result of the study showed that there were 80 verses in "Hercules" and 86 verses in "Frozen". In addition, from the three translation strategies proposed by Peter Low (2005), the most frequently used translation strategy was turned out to be "Replacement" in "Hercules", while it was "Translation" in "Frozen".

**Key Words:** Song lyrics, Peter Low's translation strategies, songs in Walt Disney's animated musical movies, translation, adaptation, replacement.

**1. Introduction**

Since humankind existed, ze has been constantly communicating with his/her surroundings. He/she has communicated with symbols, movements and signs. Also, people need to use a common language to understand each other. Therefore, they need translation. Translation is as old as the history of humankind, and it will continue to exist as long as different languages are spoken on earth. The word translation comes from a Latin term meaning "to bring or carry across". Translation is the communication of the meaning of a source-language text by means of an equivalent target-language text (Bhatia, N. 1992: 1051). A lot of texts such as articles, books, magazines etc. have been translated so far. However, although music is very important for our life, song translation is a new field for translators, and its translation is very difficult, since it doesn't only consist of words but also sense, rhythm, and rhyme. Smola (2011) states that "Translating musicals is a demanding art as; unlike in most other types of translation, numerous peculiar aspects need to be taken into account." As a consequence, experienced and creative translators should translate songs, as translating songs is rewriting. The results are seldom close to that semantic equivalence which receives high priority in most prose translation. But at best they can

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creatively deliver what some theorists call equivalent effect — or what Lees calls “the song’s essential spirit”. This is the song-translator’s objective (Low, 2005).

Andrew Kelly offers a list of injunctions for song translators to follow;

- Respect the rhythms
- Find and respect the meaning
- Respect the style
- Respect the rhymes
- Respect the sound
- Respect your choice of intended listeners and
- Respect the original (Kelly, in Low 2005:198)

While translating a song, translation can be very close to or different from the source text, or translation can match a bit with the source text. According to Low (2013), when a song is translated into another language, it will be a translation, an adaptation, or a ‘replacement text’. When a song in one language is sung in another, the words we hear may be a translation or adaptation of the original words, or they may be what this article calls a ‘replacement text’, where completely new verbal components are overlaid to an existing melody (Low, 2013).

Low defines translation as “a translation is a Target Text where all significant details of meaning have been transferred”. (2016: 116). Semantic fidelity and semantic sameness are really important. In “Translation” strategy, in order to fit the melody, rhyme, and rhythm of the original song, some small omissions and additions of insignificant details can be possible. Moreover, in this study, time differences, singular/plural differences, wording differences, sentence structures differences, such as active – passive, between the source text and the target text have been so far ignored and they have been considered as a “translation”.

Adaptation is Low’s second category. There are some additions or omissions or modifications to “significant details” of the source text. Therefore, it can be said that target text is important and there is a quit from source text in terms of fidelity and sameness. Low defines adaptation as “an adaptation is a derivative text where significant details of meaning have not been transferred which easily could have been” (2016: 116). For the skopos, a translator can modify a text and reader could never find the source text meaning in target text. It doesn’t seek “perfect translation”. It aims to give the suitable meaning according to skopos.

As a brief, according to Peter Low (2016: 116), translation is “a TT where all significant details of meaning have been transferred”, whereas an adaptation is “a derivative text where significant details of meaning have not been transferred which easily could have been.”

Replacement is Low’s third category. As it is understood from the word, the text is re-written which is unrelated to the source text; however, the melody is the same. A “replacement text” is a text which does not carry any semantic or syntactic fidelity to source text. Conversely, replacement texts are entirely new texts which are devised to be sung to an existing tune (Low, 2013).

Keleş (2015: 16) defines them briefly; “translation” refers to a very close rendition of the original lyrics in the target language by keeping the tune same or very similar, “adaptation” refers to a more semantic rendition of the original lyrics in the target language by keeping the tune same or very similar and “replacement (text)” refers to the rewriting of the original with many changes in theme, setting and structure but the tune is the same or very similar.

The purpose of the study is to analyze translation strategies based on Peter Low’s strategies (2005); Translation, Adaptation and Replacement, which are applied in the translation process of songs in Walt Disney’s Animated Musical Movies; 2 songs from “Hercules” (1997), namely *The Gospel Truth 1* and *Zero to Hero*, and 2 songs from “Frozen” (2013), namely *Love is an Open Door* and *For the First Time Forever* into Turkish within the framework of Skopos Theory. In the study, answers to the following research questions are sought:

- 1- What translation strategies are used in the translated animated musical movies’ song lyrics?
- 2- What are the frequencies of translation strategies?
- 3- Which translation strategies are the most and the least preferred one in both movies?
- 4- Are the most and the least frequently used translation strategies the same for the songs from the same movie?
- 5- Are there any differences in the aspect of translation strategies between the movies, “Hercule” and “Frozen”?
- 6- While the most used strategy is adaptation in song translation, is it true for these movies’ songs?

## Skopos Theory

Skopos Theory was established by the German linguist Hans Vermeer in 1978 and it comprises the idea that translating and interpreting should primarily take into account the function of both the source and target text.

Skopos is a Greek word for 'purpose'. According to skopostheorie, the basic principle which determines the process of translation is the purpose (skopos) of the translational action. The idea of intentionality is part of the very definition of any action (Nord, 1997. 27).

According to Vermeer, the methods and strategies used to produce a translation are determined by the intended purpose of the target text (Vermeer, 1978:100). Unlike equivalence-based theories where the source text and its effect on the source language audience or even the function attributed to it by the author determine the translation, Skopos theory holds that the prospective function or Skopos of the TT as determined by the initiator (the person who initiates the translation process, i.e. the client) and the translator. Skopos theory states “one must translate consciously and consistently, in accordance with some principle respecting the target text. The theory does not state what the principle is: this must be decided separately in each specific case” (Vermeer, 1989:182).

Vermeer (2000: 223) also says that the source and target texts may have the same function. Sometimes, however, the function has to be changed due to the skopos (Reiss and Vermeer 1984:

139 in Nord 1997: 33). So, skopos of the source text and the target text may be different because of the needs of the two audiences as they belong to two different social and linguistic realities. In defining translation as the production “of a text in a target setting for a target purpose and target addressees in target circumstances”, Vermeer (1987: 29) presents the view that the target text is the foremost concern in translation acts. It is this skopos which determines if a text should be ‘translated’, ‘paraphrased’ or completely ‘re-edited’ (Vermeer, 2000: 237). Translation is not limited to source text only. Target text is the focus. The translator considers the readers when he starts translating. The skopos of a particular translation task may require a ‘free’ or ‘faithful’ translation. Making a decision depends on the purpose for which the translation is intended.

Vermeer explains the skopos rule as follows (cited and translated by Nord, 1997: 29):

*Each text is produced for a given purpose and should serve this purpose. The skopos rule thus reads as follows: translate/interpret/speak/write in a way that enables your text/translation to function in the situation it is used and with the people who want to use it and precisely in the way they want it to function.*

The song in translation doesn’t resemble its original lyrics very much, because, as Peter Low mentioned; it is very difficult to focus on only characteristics of the Source Text. Target culture expectations and their needs are more important than the Source Text. Therefore, for the framework for this study, Skopos Theory has been selected; as it focuses on the target text and culture. Vermeer (2000: 230) defines the term skopos to designate the ‘goal or purpose, defined by the commission and if necessary adjusted by the translator’. The functionalist approach (Vermeer, 1978:100) stresses that the methodology and strategies of translation should be determined by their skopos. It is the skopos that helps the translator ‘to determine whether the source text needs to be “translated”, “paraphrased”, or completely “re-edited”’ (Vermeer, 2000: 231).

While translating and writing songs, lyricists can have many intentions and aims. The main intention, however, is usually self-expression (Siitonen, 2014). According to Low (2003: 101), instead of concentrating on the source text, translators should focus on the readers of the target text and their needs. Low continues that the readers of song translations are usually music-lovers, not poetry enthusiasts, and thus would need a more understandable translation than the ones that are usually made of poems.

Briefly, the most suitable theory which can be applied in song translation is Skopos theory as the aims and target culture needs are more important than the source text.

## 2. Method

This study concerns with songs’ lyrics as the data analysis. Hence, it is a descriptive qualitative research. The data for this study was derived from 2 Walt Disney animated musical movies, namely “Hercules” (1997) and “Frozen” (2013). Two songs have been selected from each movie. The movies and the songs have been selected by means of purposeful sampling. These movies have been used; because all songs in the movies were translated into Turkish and the movies not

only are very well-known in Turkey but also are watched by a lot of people. They also got very good positive reviews. Moreover, the songs to be studied from these movies have been selected randomly. The first two longest songs have been selected. The song lyrics in original form have been taken from <http://disney.wikia.com/> (Lyrics) and translated versions of the song lyrics into Turkish were taken from <https://www.youtube.com/watch?v=bRljvtD1eS0&list=PLbAjUwk1iSdaDDzrct5x4PiFP1EpyEcjo> and [https://www.youtube.com/watch?v=75K\\_1ug2hpQ&list=PLbAjUwk1iSdZ5MgwrkSrDEu1ajnnqN5Wd](https://www.youtube.com/watch?v=75K_1ug2hpQ&list=PLbAjUwk1iSdZ5MgwrkSrDEu1ajnnqN5Wd). The name of the songs are *The Gospel Truth*<sup>1</sup>, *Zero to Hero* translated as *Kutsal Gerçek*<sup>1</sup>, *Sıfırdan Oldu* from “Hercules”, and *Love is an Open Door* and *For the First Time in Forever* translated as *Yol Açıldı Aşka*, and *Çünkü İlk Defa Hayatımda* from “Frozen”. For this study, a documentation method was used. The data collection was carried on through data analysis. For collecting the data, two tables were used. The same two or more consecutive sentences, phrases or words are counted just for once, such as in line 13 from “Love is an open door”, Frozen.

### 3. Findings

The source lyrics and the target (Turkish) lyrics translation of the four songs were analyzed to find out the translation strategies applied and to find the frequencies of translation strategies in the song lyrics translations. The tables below show the results. Moreover, by the help of Table 1. 1. and Table 1.2., Table 2.1. and Table 2.2 were completed.

**Table 1. 1.** Translation Strategies in “Hercules”

1- The Gospel Truth 1 – Kutsal Gerçek 1				
No	Source Lyrics	Literal Translation	Target Lyrics	Translation Strategy
1	We are the muses	<i>Bizler tanrıçalarız</i>	Bizler tanrıçalarız	Translation
2	Goddesses of the arts and proclaimers of heros	<i>Sanatların tanrıçaları ve kahramanların ilan edicileri</i>	Sanatın kraliçeleri ve kahraman yaratıcıları	Adaptation
3	Heros like hercules!	<i>Herkül gibi kahramanlar!</i>	Herkül gibi kahramanlar!	Translation
4	Honey, you mean hunk-ules!	<i>Tatlım, iriuleslerimi kast ediyorsun!</i>	Hani derler ya koç gibi!	Replacement
5	I'd like to make some sweet music with this.	<i>Ben onunla biraz tatlı müzik yapmayı istiyorum.</i>	Ben onunla tatlı müzik yapmayı tercih ederim	Adaptation
6	Our story actually begins long before hercules, many eons ago...	<i>Bizim hikâyemiz aslında Herkülden önce başlıyor, çok asırlar önce...</i>	Bizim hikâyemiz, aslında Herkülün doğumundan önce başlıyor, asırlar önce...	Translation
7	Back when the world	<i>Eskiye dünya yeniiken,</i>	Daha dünya gençken,	Adaptation

	was new,			
8	The planet earth was down on its luck,	<i>Dünya gezegeni şansızken,</i>	Yeryüzü kendi halindeyken,	Replacement
9	And everywhere gigantic brutes called Titans ran amok!	<i>Ve her yerde Titan diye adlandırılan büyük canavarlar çıldırmışken!</i>	Ve dünyayı titan adlı devler sarmışken!	Replacement
10	It was a nasty place!	<i>Orası kötü bir yerdi!</i>	Çok korkunç bir yerdeyim.	Replacement
11	There was a mess wherever you stepped!	<i>Senin her bastığın yerde bir karışıklık vardı!</i>	Her bastığım yer bir rezalet!	Replacement
12	Where chaos reigned and earthquakes and volcanoes never slept!	<i>Kaos hüküm sürerken ve depremler ve volkanlar asla uyumazken!</i>	Kıyamet kopmuş, volkan, depremler hiç durmamış!	Adaptation
13	Who! Say it, girlfriend!	<i>Kim! Söyle onu, kız arkadaş!</i>	Vay! Söyle kız!	Adaptation
14	And then along came Zeus!	<i>Ve sonra Zeus geldi</i>	İşte Zeus geldi	Adaptation
15	He hurled his thunderbolt!	<i>Yıldırımını fırlattı!</i>	Yıldırımlarını fırlattı birden!	Translation
16	He zapped! Locked those suckers in a vault!	<i>Gebertti! Bu asalakları mahzene kilitledi!</i>	Hepsini mahkûm etti!	Adaptation
17	They are trapped! And on his own stopped chaos in its tracks!	<i>Kıstırıldılar! Ve bulunduğu yerde kaosu kendi başına durdurdu!</i>	Bitti ve birden bire kıyamet durdu!	Replacement
18	And that's the gospel truth!	<i>Ve asıl gerçek bu!</i>	İşte kutsal gerçek!	Adaptation
19	The guy was too "type A" to just relax	<i>Adam, sadece dinlenmek için çok" tip A"dı</i>	Adam, bildiğin o tipten, rahat	Replacement
20	And that's the world's first dish!	<i>Ve bu dünyanın ilk yemeği!</i>	Yazılan ilk hikâye!	Replacement
21	Yeah, baby!	<i>Evet, yavrum!</i>	Evet, yavrum!	Translation
22	Zeus tamed the globe while still in his youth!	<i>Zeus, hala gençken dünyayı terbiye etti!</i>	Zeus gençken bunu başardı!	Replacement
23	Though, honey, it may seem impossible, that's the	<i>Tatlım, imkânsız gözükse de, bu asıl gerçek!</i>	Zor olsa bile bizim için, kutsal gerçek bu!	Adaptation

	gospel truth!			
24	On Mt. Olympus life was neat and smooth as sweet vermouth	<i>Olympus Dağı'nda hayat tatlı vermouth gibi düzenli ve pürüzsüzdü</i>	Olympus Dağı'nda, hayat tatlı, bir sulh gibi	Adaptation
25	Although, honey, it may seem impossible, that's the gospel truth!	<i>Tatlım, imkânsız gözükse de, bu asıl gerçek!</i>	Zor olsa bile bizim için, Kutsal gerçek bu!	Adaptation
<b>2- Zero to Hero – Sıfırdan Oldu</b>				
No	Source Lyrics	Literal Translation	Target Lyrics	Translation Strategy
1	Bless my soul!	<i>Ruhumu kutsa!</i>	Siz korkun!	Replacement
2	Herc was on a roll!	<i>Herkül hızını almıştı</i>	Herkül geliyor.	Replacement
3	Person of the week in every Greek opinion poll	<i>Her Yunan kamuoyu anketinde haftanın şahsı</i>	Her geçen gün güçlenen halkın adamı o.	Replacement
4	What a pro!	<i>Ne usta!</i>	Tam bir koç!	Replacement
5	Herc could stop a show!	<i>Herkül bir gösteri durdurabilir!</i>	Herkül kahraman!	Replacement
6	Point him at a monster	<i>Göster canavarı ona</i>	Göster canavarı	Translation
7	and you're talking SRO	<i>Ve sen kapalı gişe şovdan bahsediyorsun</i>	Yok eder bizim çocuk	Replacement
8	He was a no one.	<i>O hiçkimseydi.</i>	O bir sıfırdı.	Adaptation
9	A zero, zero!	<i>Sıfır Sıfır!</i>	Sıfır, sıfır!	Translation
10	Now he's a honcho, He's a hero!	<i>Şimdi o şeftir, kahramandır.</i>	Ama o şimdi kahramandır!	Adaptation
11	Here was a kid with his act down pat.	<i>İşte bir çocuk sular seller gibi davranışıyla</i>	Güçlüden güçlü, o kahraman.	Replacement
12	From zero to hero, in no time flat.	<i>Sıfırdan kahraman, birdenbire.</i>	O sıfırdan oldu, birdenbire.	Adaptation
13	Zero to hero –	<i>Sıfırdan kahraman</i>	O sıfırdan oldu!	Adaptation
14	Just like that!	<i>İşte böyle!</i>	İşte böyle!	Translation
15	When he smiled, the girls went wild.	<i>O gülünce, kızlar çıldırıyor</i>	Gülünce, bizim kızlar hep çıldırıyor	Translation
16	And they slapped his face on every vase.	<i>Ve yüzünü her vazoya bastılar,</i>	Ve de her yerde resmi var.	Adaptation
17	On every "VASE"	<i>Her vazoda.</i>	Her vazoda var.	Translation
18	From appearance fees and royalties, our Herc had cash to	<i>Görünüm harçları ve telif ücretlerinden, Herc'imizin yakmak için parası vardı.</i>	Bütün ödüller zenginlikler, bizim Herc ten yana.	Replacement

	burn.			
19	Now nouveau riche and famous	<i>Yeni zengin ve ünlü</i>	Yeni zengin ve ünlü	Translation
20	He could tell you what's a Grecian urn!	<i>O, yunan kapının ne olduğunu söyleyebilirdi.</i>	Hercul her yerde her şeyde var!	Replacement
21	Say amen –	<i>Âmin de!</i>	Ah Tanrı!	Replacement
22	There he goes again!	<i>Orada, tekrar geliyor</i>	İşte geliyor!	Adaptation
23	Sweet and undefeated and an awesome 10 for 10!	<i>Tatlı ve yenilmemiş ve müthiş 10 üzerinden 10!</i>	O hiç yenilmez, zeki ve dört dörtlük!	Adaptation
24	Folks lined up just to watch him flex.	<i>İnsanlar onu eğlendirmek için sıraya dizildi.</i>	Halk orada ona bakıyor.	Replacement
25	And this perfect package packed a pair of pretty pecs!	<i>Ve bu mükemmel paket bir çift göğüs kası ile paketlenmiştir.</i>	Herkülün gücünü işte herkes görüyor!	Replacement
26	Hercie, he comes, he sees, he conquers.	<i>Hercie, gelir, görür, fetheder.</i>	Başaran Herkül, işte zafer.	Replacement
27	Honey, the crowds were going bonkers!	<i>Tatlım kalabalıklar çılgına dönüyordu</i>	Herkes çok memnun gülümsüyor	Replacement
28	He showed the moxie, brains and spunk!	<i>O kararlılık, zekâ ve cesaret gösterdi</i>	Gösterisine başladı.	Replacement
29	From zero to hero –	<i>Sıfırdan kahraman.</i>	O sıfırdan oldu!	Adaptation
30	A major hunk!	<i>Büyük iri yarı!</i>	O tam bir koç!	Replacement
31	Zero to hero –	<i>Sıfırdan kahraman</i>	Sıfırdan oldu-	Adaptation
32	And who'd have thunk?	<i>Ve kimin aklına gelirdi?</i>	Aman Tanrım!	Replacement
33	Who put the "glad" in "gladiator"?	<i>Kim "gladyatör" 'e "mutlu" koydu?</i>	Yenilmeyen o savaşçı kim?	Replacement
34	Hercules!	<i>Herküldür!</i>	Herküldür!	Translation
35	Whose daring deeds are great theater?	<i>Kimin cesaretli davranışı büyük tiyatrodur?</i>	Affetmeyen hiç, sizce kimdir?	Replacement
36	Hercules!	<i>Herküldür!</i>	Herküldür!	Translation
37	Is he bold?	<i>Cesur mu?</i>	Korkar mı?	Adaptation
38	No one braver!	<i>Kimse daha cesur değil</i>	Hayır, korkmaz!	Replacement
39	Is he sweet?	<i>Tatlı mı?</i>	Tatlı mı?	Translation
40	Our favorite flavor!	<i>En sevdiğimiz lezzet</i>	Sevdiğimiz insan!	Replacement
41	Hercules,Hercules... Hercules,Hercules... Hercules,Hercules...	<i>Herküldür, Herküldür Herküldür, Herküldür Herküldür, Herküldür</i>	Herküldür,Herküldür Herküldür,Herküldür, Herküldür, herküldür	Translation
42	Bless my soul,	<i>Ruhumu kutsa!</i>	Siz korkun!	Replacement

43	Herc was on a roll –	<i>Herkül hızını almıştı</i>	Herkül geliyor	Replacement
44	Undefeated! –	<i>Yenilmeyen,-</i>	Yenilmeyen savaşçı	Translation
45	Riding high, and the nicest guy	<i>Başarılı, ve en tatlı adam</i>	Ve de çok tatlı!	Adaptation
46	Not conceited!	<i>Kibirli değil</i>	Birden bire!	Replacement
47	He was a nothing' –	<i>O hiçbir şeydi</i>	O bir sıfırdı	Adaptation
48	A zero, zero.	<i>Sıfır, sıfır</i>	Sıfır, sıfır	Translation
49	Now he's a hot shot	<i>Şimdi o olağüstü nüfuzlu bir kişidir</i>	Şimdi çok güçlü -	Adaptation
50	He's a hero!	<i>O kahraman!</i>	O, kahraman!	Translation
51	He hit the heights at breakneck speed	<i>Yükseklere çok hızlı vurdu</i>	Bütün rekorları kırdı	Replacement
52	From zero to hero...	<i>Sıfırdan kahraman!</i>	O sıfırdan oldu...	Adaptation
53	Herc is a hero!	<i>Herc kahramandır!</i>	O kahramandır!	Translation
54	Now he's a hero!	<i>Şimdi o kahraman!</i>	O bir büyüktür!	Replacement
55	Yes indeed!!!	<i>Evet kesinlikle!</i>	Gerçek o!	Replacement

**Table 1. 2.** The frequency and percentage of translation strategy in “Hercules”

No	Translation Strategy	Frequency	Percentage
1	<i>Translation</i>	19	23,75%
2	<i>Adaptation</i>	25	31,25%
3	<i>Replacement</i>	36	45%
<b>Total</b>		80	100%

The findings from the table show that there are 25 verses in the first song whose name is *The Gospel Truth 1* and 55 verses in the second song, *Zero to Hero*. So, in total, there are 80 verses in “Hercules”. The most frequently used translation strategy is “Adaptation” in the first song, whereas it is “Replacement” in the second song. For the first song, the second most frequently used translation strategy is “Replacement” (9 times) and the least frequently used one is “Translation” (5 times). On the other hand, for the second song, *Zero to Hero*, the translation strategies, “Adaptation” and “Translation” are used equally (14 times).

Furthermore, in general, for two songs analyzed in “Hercules”, the translation strategies, ranked from the most to the least frequently used, are “Replacement” with the frequency of 36 times (45 %), “Adaptation” with the frequency of 25 times (31,25 %) and “Translation” with the frequency of 19 times (23,75 %). While the usage percentage of strategy “Replacement” is nearly half, the usage rates of strategies “Translation” and “Adaptation” are almost half of the Replacement’s.

Table 2. 1. Translation Strategies in “Frozen”

1- For the first time forever – Çünkü İlk Defa Hayatımda				
No	Source Lyrics	Literal Translation	Target Lyrics	Translation Strategy
1	(Anna :) You don't have to protect me I'm not afraid	<i>Beni korumana gerek yok, korkmuyorum</i>	(Anna:) Beni korumana gerek yok, korkmuyorum	Translation
2	Please don't shut me out again	<i>Lütfen beni yine dışarıda bırakma</i>	Lütfen beni yine dışlama	Adaptation
3	Please don't slam the door	<i>Lütfen kapıyı çarpma</i>	Kapıyı kapatma	Adaptation
4	You don't have to keep your distance anymore	<i>Artık mesafeyi korumak zorunda değilsin</i>	Gerek yok aramızda uzaklığa	Adaptation
5	'Cause for the first time in forever, I finally understand	<i>Çünkü ilk defa hayatımda, sonunda kavradım</i>	Çünkü ilk defa hayatımda, sonunda kavradım.	Translation
6	For the first time in forever, we can fix this hand in hand	<i>İlk defa hayatımda, el ele bunu çözebiliriz</i>	İlk defa şu hayatımda, çözüm var anladım.	Adaptation
7	We can head down this mountain together	<i>Bu dağdan birlikte inebiliriz!</i>	Bu dağdan birlikte inebiliriz!	Translation
8	You don't have to live in fear	<i>Korkuyla yaşamak zorunda değilsin</i>	Gerek yok hiç korkmana...	Adaptation
9	'Cause for the first time in forever, I will be right here	<i>Çünkü ilk defa hayatımda, ben burada olacağım</i>	Çünkü ilk defa hayatımda, senle kalacağım	Adaptation
10	(Elsa:) Anna, Please go back home	<i>Anna lütfen eve geri git</i>	(Elsa:) Anna, Sen eve git	Translation
11	Your life awaits	<i>Hayatın bekler</i>	Hayat senin	Replacement
12	Go enjoy the sun and open up the Gates	<i>Git güneşin tadını çıkar ve kapıları aç</i>	Aç kapıları, güneşi kucakla	Adaptation
13	(Anna:) Yeah, but-	<i>Evet, ama -</i>	(Anna:) Evet, ama -	Translation
14	(Elsa:) I know	<i>Biliyorum</i>	(Elsa:) Biliyorum	Translation
15	You mean well, but leave me be	<i>İyi niyetlisin ama beni kendi halime bırak.</i>	İçtensin, bırak beni	Adaptation
16	Yes, I'm alone,	<i>Evet yalnızım</i>	Evet yalnız,	Translation
17	but I'm alone and free	<i>Ama yalnızım ve özgürüm</i>	Ama bak özgürüm!	Adaptation
18	Just stay away	<i>Sadece uzak dur</i>	Uzak dur benden,	Translation

19	and you'll be safe from me	<i>ve benden güvende olacaksınız</i>	kendini kolla	Replacement
20	(Anna:) Actually we're not	<i>Aslında değiliz</i>	(Anna:) Özgür değiliz	Replacement
21	(Elsa:) What do you mean you're not?	<i>Değiliz ile ne demek istiyorsun?</i>	(Elsa:) Ne demek şimdi bu?	Adaptation
22	(Anna:) I get the feeling you don't know	<i>Bilmediğini hissediyorum</i>	(Anna:) Sanırım bilmiyorsun?	Adaptation
23	(Elsa:) What do I not know?	<i>Ne bilmiyorum?</i>	(Elsa:) Ne bilmiyorum?	Translation
24	(Anna:) Arendelle's in deep, deeeep, deep, deep snow	<i>Erindel derin, derin, derin, derin karda</i>	(Anna:) Erindel şimdi kar altında	Adaptation
25	(Elsa:) What?	<i>Ne?</i>	(Elsa:) Ne?	Translation
26	(Anna:) You've kind of set off an eternal winter...	<i>Bir şekilde sonsuz bir kış başlattın...</i>	(Anna:) Bir şekilde sonsuz kışı başlattın...	Translation
27	Everywhere	<i>Her yerde</i>	Her yerde	Translation
28	(Elsa:) Everywhere?	<i>Her yerde mi?</i>	(Elsa:) Her yerde mi?	Translation
29	(Anna:) It's okay,	<i>Önemli değil,</i>	(Anna:) Önemli değil,	Translation
30	You can just unfreeze it	<i>Sen sadece buzunu çöz</i>	Sen buzunu çöz yeter	Translation
31	(Elsa:) No, I can't,	<i>Yapamam</i>	(Elsa:) Yapamam,	Translation
32	I- I don't know how!	<i>Ben bilmiyorum nasıl!</i>	ben- bilmiyorum Anna!	Translation
33	(Anna:) Sure you can!	<i>Elbette yapabilirsin!</i>	(Anna:) Elbette biliyorsun!	Adaptation
34	I know you can!	<i>Biliyorum yapabilirsin</i>	Yapabilirsin Elsa!	Adaptation
35	'Cause for the first time in forever	<i>Çünkü ilk defa hayatımda</i>	Çünkü ilk defa hayatımda	Translation
36	(Elsa:) Oh I'm such a fool,	<i>Bir aptalım</i>	(Elsa:) Bir aptalım,	Translation
37	I can't be free!	<i>Özgür olamam</i>	Özgür olamam!	Translation
38	(Anna:) You don't have to be afraid	<i>Korkmana gerek yok</i>	(Anna:) Korkmana hiç gerek yok...	Translation
39	(Elsa:) No escape from the storm inside of me!	<i>İçimdeki fırtınadan kaçış yok.</i>	(Elsa:) İçimde bir fırtına var	Adaptation
40	(Anna:) We can work this out together	<i>Bunu birlikte çözebiliriz</i>	(Anna:) Birlikte çözebiliriz bunu	Translation

41	(Elsa:) I can't control the curse!	<i>Laneti kontrol edemiyorum</i>	(Elsa:) Beddua etkisindeyim!	Adaptation
42	(Anna:) We'll reverse the storm you've made	<i>Yaptığın fırtınayı tersine çevirelim</i>	(Anna:) Diner birden fırtına –	Replacement
43	(Elsa:) Anna, please, you'll only make it worse!	<i>Anna, lütfen, daha da kötüleştireceksin!</i>	(Elsa:) Anna, her şeyi zorlaştırma!	Adaptation
44	(Anna:) Don't panic	<i>Panik yapma</i>	(Anna:) Hiç korkma!	Adaptation
45	(Elsa:) There's so much fear!	<i>Çok korku var</i>	(Elsa:) Korkuyorum!	Adaptation
46	(Anna:) We'll make the sun shine bright	<i>Güneşin parlak olmasını sağlayacağız</i>	(Anna:) Güneş parlayacak!	Adaptation
47	(Anna:) We can face this thing together	<i>Buna birlikte göğüs gerebiliriz</i>	(Anna:) Birlikte yaparız!	Adaptation
48	(Elsa:) Oh!	<i>Oh!</i>	(Elsa:) Hayır!	Adaptation
49	(Anna:) We can change this winter weather	<i>Bu kış havasını değiştirebiliriz</i>	(Anna:) Biz hallederiz soğuğu,	Replacement
50	(Elsa:) Ahhhhh...	<i>Ahhhhhhh</i>	(Elsa:) Ahhhhh	Translation
51	(Anna:) And everything will be alright...	<i>Ve herşey düzelecek</i>	(Anna:) Düzelecek her şey	Translation
52	(Elsa:) I can't	<i>Yapamam</i>	(Elsa:) Yapamamm	Translation

## 2- Love is an open door – Yol Açıldı Aşka

No	Source Lyrics	Literal Translation	Target Lyrics	Translation Strategy
1	(Anna:) can I just, say something crazy?	<i>Çılgınca bir şey söyleyebilir miyim?</i>	(Anna:) Çılgınca bir şey söyleyebilir miyim?	Translation
2	(Hans:) I love crazy!	<i>Çılgınlığı çok severim!</i>	(Hans:) Heyecanla bekliyorum.	Replacement
3	(Anna:) All my life has been a series of doors in my face	<i>Tüm hayatım yüzümde, bir seri kapı oldu</i>	(Anna:) Yüzüme hep kapılar kapandı, geçmişte.	Replacement
4	And then suddenly I bumped into you	<i>Ama sonra ben birden seninle karşılaştım</i>	Birden seninle karşılaştım ben.	Translation
5	(Hans:) I was thinking the same thing!	<i>Ben de aynı şeyi düşünüyordum,</i>	(Hans:) Ben de aynı şeyi düşünüyordum,	Translation
6	'Cause like I've been	<i>Çünkü tüm hayatım</i>	Çünkü kendimi	Adaptation

	searching my whole life to find my own place	<i>boyunca kendi yerimi bulmak için araştırır gibiydim.</i>	bulmak için gezindim durdum.	
7	And maybe it's the party talking or the chocolate fondue	<i>Ve belki parti konuşuyor veya çikolata fondü</i>	Konuşmalarla yetindim, boş fikirlerle	Replacement
8	(Anna:) But with you	<i>Ama seninle...</i>	(Anna:) Seninle	Translation
9	(Hans:) But with you	<i>Ama seninle...</i>	(Hans:) Seninle	Translation
10	(Hans:) I found my place	<i>Yerimi buldum.</i>	(Hans:) Ben değiştim	Replacement
11	(Anna:) I see your face	<i>Yüzünü gördüm.</i>	(Anna:) Anlıyorum	Replacement
12	(Both:) And it's nothing like I've ever known before...	<i>Ve daha önce hiç bilmediğim bir şey...</i>	(İkisi:) Bu hiç başıma gelmemişti önce!	Adaptation
13	Love is an open door Love is an open door Love is an open door	<i>Aşk açık bir kapı! Aşk açık bir kapı! Aşk açık bir kapı!</i>	Yol açıldı aşka Yol açıldı aşka Yol açıldı aşka	Replacement
14	With you, With you, With you, With you	<i>Seninle! Seninle! Seninle! Seninle!</i>	Senle, Senle, Senle, Senle	Translation
15	(Both:) Love is an open door	<i>Aşk açık bir kapı...</i>	(İkisi:) Yol açıldı aşka	Replacement
16	(Hans:) I mean it's crazy	<i>Çılgınca demek istiyorum</i>	(Hans:) Çılgınlık bu	Adaptation
17	(Anna:) What?	<i>Ne?</i>	(Anna:) Ne?	Translation
18	(Hans:) We finish each other's (Anna:) Sandwiches	<i>Birbirimizin sandviçlerini bitiririz.</i>	(Hans:) Sandviçlerimizi (Anna:) Yememiz	Adaptation
19	(Hans:) That's what I was gonna say!	<i>Ben de onu söyleyecektim!</i>	(Hans:) Bende onu diyecektim	Translation
20	(Anna:) I've never met someone (Both:) who thinks so much like me	<i>Benim gibi düşünen biriyle tanışmamıştım hiç.</i>	(Anna:) Tanımadım (İkisi:) benim gibi düşüneni	Translation
21	Jinx! Jinx again!	<i>Cips kola. Cips kola.</i>	Var mısın? Nesine?	Replacement
22	Our mental synchronization can have but one explanation	<i>Zihinsel eşlememiz ancak bir açıklaması olabilir</i>	Aynı şeyi düşünmemiz ancak bir şeyi gösterebilir	Adaptation
23	(Hans:) You (Anna:) And I	<i>(Hans:) Sen-- (Anna:) Ve Ben</i>	Bir, Birimize (İkisi:.) Aitiz	Adaptation

	(Hans:) Were (Anna:) Just (Both:) Meant to be	(Hans:) Birbirimiz (Anna) için Varız		
24	(Anna:) Say goodbye	Hoşçakal de	(Anna:) Hoşçakal	Translation
25	(Hans:) Say goodbye	Hoşçakal de	(Hans:) Hoşçakal	Translation
26	(Both:) To the pain of the past	Geçmişin dertlerine	(İkisi:) Geçmişin dertleri	Translation
27	We don't have to feel it any more	Artık hissetmek zorunda değiliz	Artık yaşamacağız bir daha	Replacement
28	Love is an open door Love is an open door	Aşk açık bir kapı! Aşk açık bir kapı!	Yol açıldı aşka Yol açıldı aşka	Replacement
29	Life is can be so much more with you, with you, with you, with you	Hayat çok daha fazla olabilir senle, senle, senle, senle	Hayat daha dolu senle, senle, senle, senle	Adaptation
30	(Both:) Love is an open door	Aşk açık bir kapı.	(İkisi:) Yol açıldı aşka	Replacement
31	(Hans:) Can I say something crazy?	Çılgınca bir şey söyleyebilir miyim?	(Hans:) Çılgınca birsey söyleyebilir miyim?	Translation
32	Will you marry me?	Benimle evlenir misin?	Benimle evlenir misin?	Translation
33	(Anna:) Can I say something even crazier?	Daha çılgınca bir şey söyleyebilir miyim?	(Anna:) Daha çılgınca bir şey söyleyebilir miyim?	Translation
34	Yes!	Evet!	Evet!	Translation

**Table 2. 2.** The frequency and percentage of translation strategy in “Frozen”

No	Translation Strategy	Frequency	Percentage
1	Translation	41	47,7%
2	Adaptation	29	33,7%
3	Replacement	16	18,6%
<b>Total</b>		86	100%

For the movie, “Frozen”, the findings from the table show that there are 52 verses in the first song “For the first time forever”, and 34 verses in the second song “Love is an open door”. Both in the first song and in the second song, the most frequently used translation strategy is “Translation”, 25 times and 16 times, respectively. In first song, the second most frequently used translation strategy is “Adaptation” (22 times) and the least frequently used one is “Replacement” (5 times). In the second song, unlike in the first song, “Replacement” is the second frequently used strategy (11 times) and “Adaptation” is the least frequently used strategy (7 times).

As it can be seen in the tables, there are 86 verses in "Frozen" in total, and in general; the translation strategies, ranked from the most to the least frequently used, are "Translation" with the frequency of 41 times (47,7 %), "Adaptation" with the frequency of 29 times (33,7 %) and "Replacement" with the frequency of 16 times (18,6 %). Unlike the movie "Hercules", the usage percentage of the strategy "Translation" in "Frozen" is nearly the half.

#### 4. Conclusion

In this study, the findings show that the most frequently used translation strategy in "Hercules" is "Replacement"; whereas, it is "Translation" for the movie "Frozen". Moreover, for the both movies; the second most frequently used translation strategy is "Adaptation".

Moreover, as the songs are significant for the Walt Disney's animated musical movies, it is thought that the strategy "Translation" is impossible and the most commonly used strategy is thought to be "Adaptation". However, the findings shows that, from three translation strategies, the most frequently used translation strategy is "Replacement" in "Hercules", while it is "Translation" in "Frozen". Therefore, it can be said that in 1997 while translating the songs in "Hercules", the translation strategy "Replacement" was preferred or found more suitable for the melody, rhyme, mouth mould etc; on the other hand, while translating the songs in "Frozen" in 2013, the translation strategy "Translation" is more common and it can be said that the translator did not want to change the meaning, or the lyrics are more suitable for translation strategy "Translation"; so he did not prefer to use the strategy "Replacement".

In brief, the frequency of the used translation strategy changes according to the lyrics, translators' creativities, melody, rhyme, and the differences between the languages and cultures. As the target culture expectations and its needs are more significant than the expectations and needs of the source text, the main determinant factor of the used strategy is "Skopos".

Further research on the other songs in these kinds of movies is recommended for higher reliability. By the help of further researches, the findings and conclusions will be compared to give us more reliable and fundamental translation strategies.

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